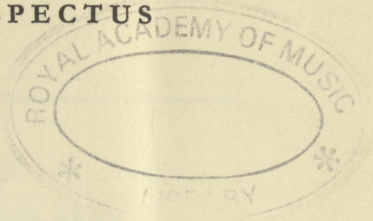


1952

22 SEP 1952

ABRIDGED PROSPECTUS



# ROYAL ACADEMY OF MUSIC

INSTITUTED 1822 : INCORPORATED BY ROYAL CHARTER 1830  
MARYLEBONE ROAD · LONDON · NW1

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P A T R O N S

HER MAJESTY THE QUEEN  
HER MAJESTY QUEEN ELIZABETH THE  
QUEEN MOTHER  
HER MAJESTY QUEEN MARY

P R E S I D E N T

H. R. H. THE DUCHESS OF GLOUCESTER

P R I N C I P A L

SIR REGINALD THATCHER, O. B. E., M. C., M. A., D. MUS.  
HON. R. A. M., F. R. C. M.

W A R D E N

MYERS FOGGIN, F. R. A. M., HON. R. C. M.

S E C R E T A R Y

L. GURNEY PARROTT, HON. F. R. A. M.

TELEGRAMS: COUNTERPOINT, NORWEST, LONDON  
TELEPHONES: WELBECK 5461 (4 LINES)

ROYAL ACADEMY  
OF MUSIC

THE ROYAL ACADEMY OF MUSIC  
HAS THE HONOUR TO ANNOUNCE

THAT THE FOLLOWING  
PROGRAMME OF CONCERTS

WILL BE GIVEN AT THE  
ROYAL ACADEMY OF MUSIC

ON THE FOLLOWING DATES

AND AT THE FOLLOWING TIMES

AND AT THE FOLLOWING PRICES

AND AT THE FOLLOWING PLACES

AND AT THE FOLLOWING TIMES

AND AT THE FOLLOWING PRICES

AND AT THE FOLLOWING PLACES



## *Professorial Staff*

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### *Musical Composition, etc.*

ALWYN, WILLIAM, F.R.A.M.  
BERKELEY, LENNOX, Hon. R.A.M.  
BUSH, ALAN, B.Mus. (Lond.), F.R.A.M.  
CLIFFORD, HUBERT, D.Mus. (Lond.),  
Hon. R.A.M.  
CLIFFORD-SMITH, R. H., B.A. (Oxon.),  
D.Mus. (Lond.), A.R.A.M.  
COLE, WILLIAM, D.Mus. (Lond.), F.R.A.M.  
DEMUTH, NORMAN, Hon. R.A.M., Hon.  
A.R.C.M.  
DURRANT, FREDERICK T., D.Mus.  
(Lond.), F.R.A.M.  
FERGUSON, HOWARD, Hon. R.A.M.  
FOSTER, IVOR R., F.R.A.M.  
FRANKELL, MANUEL, A.R.A.M.  
HOWELL, DOROTHY, F.R.A.M.  
LATHAM, PROFESSOR PETER M. S.,  
M.A., B.Mus. (Oxon.), F.R.A.M.  
NYE, ELSIE M., F.R.A.M.  
PHILLIPS, MONTAGUE, F.R.A.M.  
PRITCHARD, ARTHUR J., D.Mus. (Dunelm).  
RAINIER, PRIAULX, F.R.A.M.  
RAWLING, BARBARA, A.R.A.M.  
REGAN, LESLIE, B.Mus. (Oxon.), F.R.A.M.  
RHODES, HAROLD W., D.Mus. (Lond.).  
RUDALL, ELEANOR C., F.R.A.M.  
SAVILL, PATRICK, M.A., B.Mus.  
SOWERBUTTS, J. A., M.C., B.Mus. (Lond.),  
F.R.A.M.  
STEINITZ, PAUL, D.Mus. (Lond.), A.R.A.M.  
THIMAN, ERIC H., D.Mus. (Lond.), Hon.  
R.A.M.

### *Singing*

ALLIN, NORMAN, Hon. R.A.M.  
ALVA, ROBERT, A.R.A.M.  
BILSLAND, ETHEL, F.R.A.M.  
BLYTH, MAY, F.R.A.M.  
CUMMINGS, HENRY, F.R.A.M.  
DESMOND, ASTRA, C.B.E., B.A. (Lond.),  
Hon. R.A.M.  
GREIVE, JEAN MACKENZIE, A.R.A.M.  
GROVES, OLIVE, F.R.A.M.  
HATCHARD, CAROLINE, F.R.A.M.  
HENDERSON, ROY, F.R.A.M.  
HOLMES, LAURENCE, Hon. R.A.M.  
LANGSTON, EVELYN, F.R.A.M.  
THOMSON, MARCUS, F.R.A.M.

### *Pianoforte*

BARLOW, SYBIL, A.R.A.M.  
BOWEN, YORK, F.R.A.M.  
BRITTON, FRANK, A.R.A.M.  
CARR, EDGAR, A.R.A.M.  
CHESTER, RUSSELL, B.A. (Lond.), A.R.A.M.  
COOKE, GREVILLE, M.A., Mus.B.  
(Cantab.), F.R.A.M.  
CORY, PATRICK, A.R.A.M.  
CRAXTON, HAROLD, Hon. R.A.M.  
DALE, ANGELA, A.R.A.M.  
DEDERICH, HILDA, F.R.A.M.  
EDWARDS, ROBERT O., B.Mus. (Lond.),  
A.R.A.M.  
ENGLAND, LESLIE, F.R.A.M.  
GRANT, ERIC, B.Mus. (Lond.), F.R.A.M.  
GRAY, ISOBEL, F.R.A.M.  
HEAD, MICHAEL, F.R.A.M.  
HORNSBY, MAUD E., Hon. R.A.M.  
ISAACS, HARRY, F.R.A.M.  
JACKSON, FREDERIC, F.R.A.M.  
JONSON, GUY, A.R.A.M.  
LANGRISH, VIVIAN, F.R.A.M.  
MACCORMAC, SAIDIE, A.R.A.M.  
MCLEAN, VIRGINIA, A.R.A.M.  
NASH, A. BRIAN, F.R.A.M.  
PALMER, JOHN, A.R.A.M.  
PAUER, JOHN, Hon. R.A.M.  
PAUL, REGINALD, F.R.A.M.  
PIRANI, MAX, Hon. R.A.M.  
POLLARD, CLAUDE F., F.R.A.M.  
ROBERTS, A. WESLEY, F.R.A.M.  
SMITH, LILIAN, A.R.A.M.  
SWINSTEAD, FELIX, F.R.A.M.  
TIDMARSH, EGERTON, F.R.A.M.  
WALLER, PERCY, Hon. R.A.M.  
WINDSOR, MADELEINE W., F.R.A.M.

### *Organ*

HAWKRIDGE, DOUGLAS, F.R.A.M.  
HOPKINS, DOUGLAS, D.Mus. (Lond.),  
F.R.A.M., F.R.C.O.  
MCKIE, WILLIAM, M.V.O., M.A., D.Mus.  
(Oxon.), Hon. R.A.M.  
RHODES, HAROLD W., D.Mus. (Lond.).  
TREVOR, C. H., M.A. (Oxon.), Hon. R.A.M.

### *Harp*

MASON, GWENDOLEN, F.R.A.M.

## *Professorial Staff – continued*

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### *Pianoforte Accompaniment*

STEPHENS, REX, A.R.A.M.  
WILLS, JOHN.  
WINDSOR, MADELEINE, F.R.A.M.

### *Violin*

FAIRHURST, HAROLD.  
GRINKE, FREDERICK, F.R.A.M.  
HAYWARD, MARJORIE, F.R.A.M.  
LAVERS, MARJORIE, A.R.A.M.  
LOCKYER, JAMES, F.R.A.M.  
MACK, MOLLY.  
MARR, BEATRIX, A.R.A.M.  
MARTIN, DAVID, F.R.A.M.  
MASTERS, ROBERT, F.R.A.M.  
MATTHEWS, THOMAS.  
NYE, ELSIE, F.R.A.M.  
RAPAPORT, ROSEMARY, A.R.A.M.  
ROBJOHNS, SYDNEY, F.R.A.M.  
ROCHFORD-DAVIES, JOAN.  
SMALL, WINIFRED, F.R.A.M.

### *Viola*

COPPERWHEAT, WINIFRED, F.R.A.M.  
GILBERT, MAX, A.R.A.M.  
LOCKYER, JAMES, F.R.A.M.  
TOWNSHEND, JACQUELINE, A.R.A.M.

### *Violoncello*

CAMERON, DOUGLAS, F.R.A.M.  
DALRYMPLE, ALISON, F.R.A.M.  
GAUNTLETT, AMBROSE, F.R.A.M.  
SHARPE, CEDRIC, Hon. R.A.M.

### *Double Bass*

STERLING, SAMUEL, Hon. R.A.M.

### *Flute*

MILLS, BETTY, A.R.A.M.  
MORRIS, GARETH, F.R.A.M.

### *Oboe*

ELIOT, MARGARET.  
FIELD, JOHN, Hon. R.A.M.  
WHITTAKER, ALEC, Hon. R.A.M.

### *Clarinet*

BRYMER, JACK.  
DAVIES, JOHN.

### *Bassoon*

NEWTON, RICHARD, F.R.A.M.

### *Horn*

BRAIN, AUBREY H., Hon. R.A.M.  
GREGORY, CHARLES H.

### *Trumpet and Cornet*

ESKDALE, GEORGE S.

### *Trombone*

LANGSTON, SIDNEY F., Hon. R.A.M.

### *Timpani*

PRITCHARD, ERIC, A.R.A.M.

### *Aural Training*

DURRANT, FREDERICK T., D.Mus.  
(Lond.), F.R.A.M.  
MARCHANT, HUGH, A.R.A.M.  
MILNE, A. FORBES, M.A. (Aberdeen),  
Mus.B. (Dubl.), Hon. R.A.M.  
READ, ERNEST, F.R.A.M.

### *Speech and Drama*

BERINGER, VERA, Hon. R.A.M.  
BUDD, DIANA, A.R.A.M.  
BUNCH, BARBARA.  
COLSON, GRETA.  
CRUMP, GEOFFREY, M.A.  
JEYNES, ALBAN G.H., F.R.A.M.  
NEWELL, CONSTANCE, F.R.A.M.  
WARREN, IRIS.

### *Dancing*

TUCKER, THEO.

### *Fencing*

BERTRAND, HELENE.

### *French*

PARZY, JEAN.

### *German*

WINTER, A. HERMANN.



*First Orchestra*

CLARENCE RAYBOULD, Hon. R.A.M.

*Second Orchestra and Conductors' Course*

ERNEST READ, F.R.A.M.

*Chamber Music*

HERBERT WITHERS, F.R.A.M.      GWYNNE EDWARDS, A.R.A.M.

*Choral Class*

ERNEST READ, F.R.A.M.

*Choir Training and Organ Accompaniment*

DOUGLAS HOPKINS, D.Mus. (Lond.), F.R.A.M., F.R.C.O.

*Opera Class*

MYERS FOGGIN, F.R.A.M., HON. R.C.M.      DOROTHY PATTINSON, F.R.A.M.  
TERENCE LOVETT, A.R.A.M.

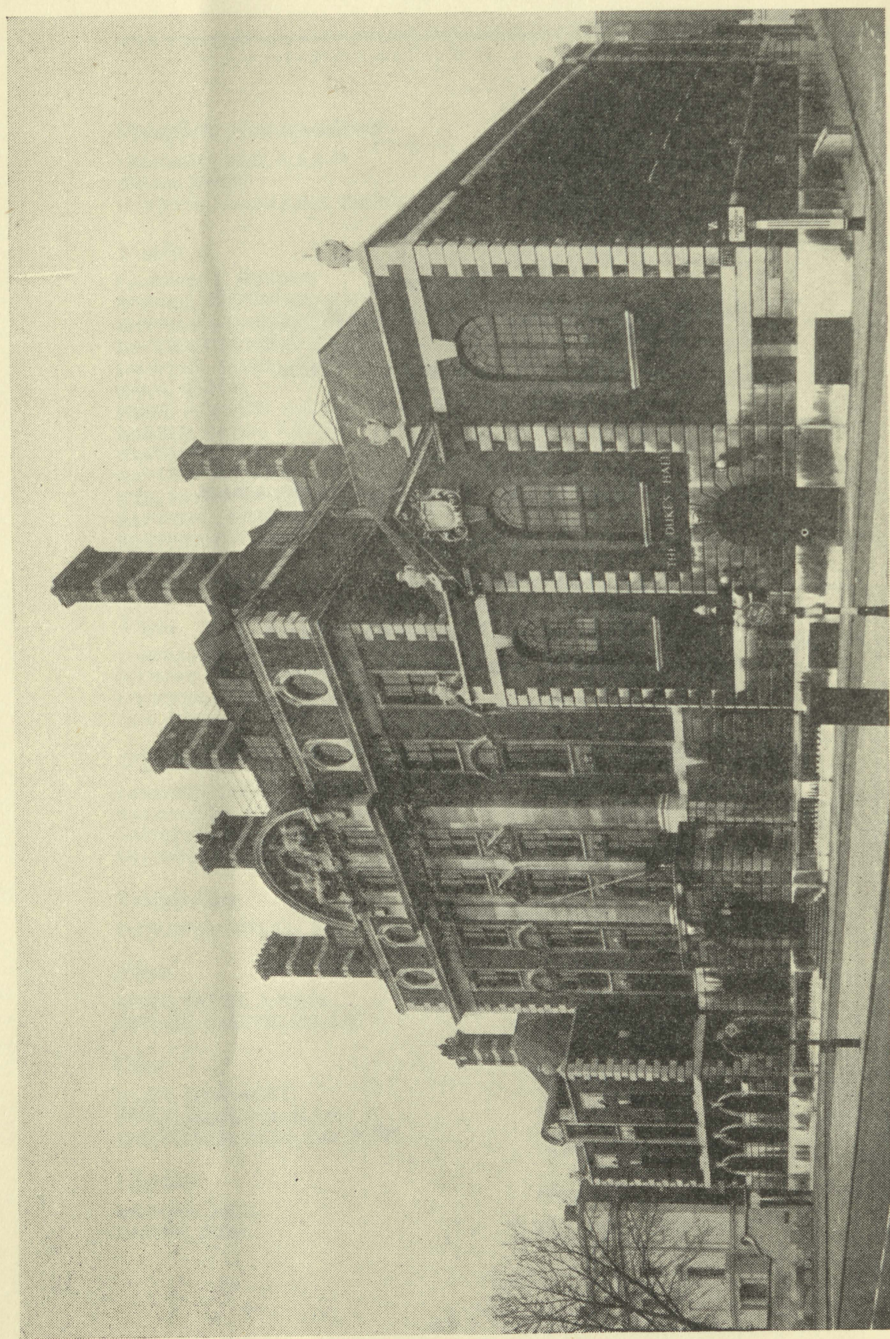
*History of Music*

WILLIAM COLE, D.Mus. (Lond.), F.R.A.M.

*School Music*

MARGARET DONINGTON, F.R.A.M.







## *The Academic Year*

The Academic Year extends from September to July, and is divided into three terms – Michælmass, Lent and Midsummer – with vacations at Christmas, Easter and Summer.

### *Application for Admission*

ENTRY FORMS Application on the official entry form, together with the application fee of one guinea, should reach the Secretary not later than the 1st March (in the case of overseas students the entry form should be received by the 1st January).

ENTRANCE EXAMINATION Candidates are required to perform pieces of their own choice in the Principal and Second Studies.

The allocation of students to professors is at the discretion of the Principal.

STUDENTSHIP Students are admitted at the beginning of the Michælmass term for a minimum period of one year, viz., three consecutive terms. They are required to take the full curriculum. Students who have completed three years (nine terms) and have passed Division IV in their Principal Study may, with the special permission of the Principal, take a reduced curriculum with a corresponding reduction in fees.

STUDIES Any change in the students' curriculum, whether of subject or of professor, must be approved by the Principal or Warden in writing. Students are not permitted to negotiate directly with professors with reference to such changes. The Academy is a recognised School of the University of London, and students are prepared for the Musical Degrees of London and the other British Universities.

EDUCATIONAL REQUIREMENTS See page 12.

### *Students Practice*

As far as limited arrangements permit, students may obtain rooms for practice on enquiry at the Hall Porter's desk, but they are advised to make their own arrangements at their place of residence.

## *Residence*

There is no accommodation in the Academy for resident students. For the convenience of parents, guardians and students, a list of persons who receive students as boarders is available.

References as to the fitness and respectability of these persons have been received by the Academy, but the Committee of Management has no authority or control over them, and cannot accept any responsibility for the establishments concerned. This list is open to inspection at all times, and a copy will be sent on application to the Secretary.

## *Subjects of Study*

COMPOSITION : HARMONY AND COUNTERPOINT

CONDUCTING : SINGING : PIANOFORTE : ORGAN

VIOLIN : VIOLA : VIOLONCELLO : DOUBLE BASS : HARP

FLUTE : OBOE : CLARINET : BASSOON

HORN : TRUMPET : TROMBONE

TIMPANI

SPEECH TRAINING AND DRAMATIC ART

LANGUAGES

## *Classes*

THEORY OF MUSIC : AURAL TRAINING : HISTORY OF MUSIC

SCORE READING : PIANOFORTE ACCOMPANIMENT

ORCHESTRAL PLAYING : CHAMBER MUSIC : CHORAL SINGING

CHOIR TRAINING : SCHOOL MUSIC : OPERA

All students must take a full course of instruction. Courses and Studies are subject to the approval of the Principal. No Student will be permitted to take private lessons in any subject which he or she may be studying in the Academy.



## *Normal Curriculum*

The Course includes weekly lessons and classes:

- A Principal Study (sixty minutes),
- A Second Study (thirty minutes),
- Written work (sixty minutes in classes of three),
- Aural Training and Sight Singing (sixty minutes),
- History of Music (sixty minutes in class),

which may be varied at the discretion of the Principal.

Orchestral work, Ensemble playing and Opera are available for those who are considered to be ready for these studies.

## *Fees*

The entrance fee is two guineas, one guinea of which must be sent with the entry form to the Secretary when application for admission is made. The balance, together with the tuition fees, is payable after the student has been admitted by the Principal.

The tuition fees are twenty guineas per term.

All fees are payable in advance at the commencement of each term.

## *Additional Subjects (optional)*

Any of the subjects taught in the Academy may be taken as an extra study, subject to the permission of the Principal or the Warden, at the following fees:

|                                                                               | PER TERM |    |    |
|-------------------------------------------------------------------------------|----------|----|----|
|                                                                               | £        | s. | d. |
| Additional Principal Study                                                    |          |    |    |
| One lesson per week (thirty minutes) .....                                    | 7        | 17 | 6  |
| Two lessons per week (thirty minutes each).....                               | 13       | 13 | 0  |
| One lesson per week (thirty minutes) – in lieu of<br>Second Study .....       | 5        | 5  | 0  |
| Two lessons per week (thirty minutes each) – in<br>lieu of Second Study ..... | 10       | 10 | 0  |
| Additional Second Study                                                       |          |    |    |
| One lesson per week (thirty minutes).....                                     | 4        | 14 | 6  |
| Two lessons per week (thirty minutes each).....                               | 9        | 9  | 0  |
| Aural training or Sight Reading (Class).....                                  | 1        | 11 | 6  |



|                                                                                                              |   |    |    |
|--------------------------------------------------------------------------------------------------------------|---|----|----|
| Aural Training or Sight Reading (one individual lesson per week) .....                                       | £ | s. | d. |
|                                                                                                              | 4 | 14 | 6  |
| Aural Training, Sight Reading, Transposition, and Improvisation (Class of not less than three students)..... | 1 | 11 | 6  |
| Theory of Music (one individual lesson per week of thirty minutes) .....                                     | 4 | 14 | 6  |
| Theory of Music (Class).....                                                                                 | 1 | 11 | 6  |
| Elocution (one individual lesson per week of thirty minutes) .....                                           | 4 | 14 | 6  |
| Fencing (Class) .....                                                                                        | 4 | 14 | 6  |
| Languages (French, German, Italian), (one individual lesson per week of thirty minutes) .....                | 4 | 14 | 6  |
| Musical Form (one individual lesson per week of thirty minutes) .....                                        | 4 | 14 | 6  |
| Pianoforte Accompaniment (one individual lesson per week of thirty minutes) .....                            | 4 | 14 | 6  |
| <i>All Fees payable in advance.</i>                                                                          |   |    |    |

NOTE The duration of most of the above Classes is one hour per week, but in certain cases this is affected by the number of students in the Class.

## Special Courses

### *The Training of Conductors* (ten weeks per term)

Principal Study, which may be divided as follows:

One lesson on a selected orchestral instrument (one half-hour per week)

One lesson in Pianoforte (one half-hour per week) when considered desirable by the Principal, otherwise in another orchestral instrument

Practice Classes with Orchestra

Choir Training

Harmony, Counterpoint and Musical Composition. One hour per week in class of three (or an individual lesson of twenty minutes)

Aural Training and Sight Singing (one hour per week in class).

Classes: (A) Orchestration; (B) Score Reading and Analysis.



## *Graduate of the Royal Schools of Music, London*

(G. R. S. M. London)

A joint course for the training of Music Teachers has been instituted by the Royal Academy of Music and the Royal College of Music. It has been approved by the Ministry of Education, and for the purposes of the requirements of the Burnham Scale carries with it the status of Graduate (Pass Degree).

The Course is of three years' duration, the first two years of which consist of the ordinary curriculum of the Academy. The third year is devoted to training for music teaching with a special curriculum. At the end of the Course, an examination is held for the diploma, Graduate of the Royal Schools of Music (London). Successful candidates are entitled to use the letters 'G. R. S. M. (London)', and have the exclusive right to wear Academic Dress consisting of a Teacher's gown, a hood in scarlet and blue, and an Academic cap. For further particulars see special brochure.

## *Teachers' Training Course*

(T. T. C.)

This Course has been instituted in order to provide a thorough and systematic full-time training in the art of teaching music.

The following are eligible for admission to the Course:—

- (A) Students of the Academy in their fourth year (or if holding the L. R. A. M. Diploma in their principal subject, in their third year).
- (B) Students from the Training Colleges who are granted a third year for music study
- (C) Other applicants with suitable musical qualifications

All students who have taken the full Course throughout one Academic Year may sit for an examination in the Teaching of Music (with special reference to their principal study). This examination will be held at the end of the Midsummer Term.

Students who pass this Examination will receive a Diploma signed by the Principal, certifying ability in teaching school music. This Diploma will not be issued to students under the age of twenty-one. It will not entitle holders to use any letters after their names.

The fees for the course are twenty guineas per term. Full particulars of the Course may be obtained from the special brochure.



## *Speech Training and Dramatic Art*

The Course in Speech Training and Dramatic Art is designed to cover a period of three years' full-time study.

The Curriculum includes:

(1) Speech Training. Two private lessons weekly of thirty minutes each.

(2) Class-work – weekly classes in:

CHORAL SPEECH : VERSE SPEAKING : VOICE PRODUCTION

PHONETICS : PUBLIC SPEAKING : DANCING (CLASSICAL)

DRAMATIC REHEARSAL : FENCING : MIME

STAGE LIGHTING : MAKE-UP

(3) Lecture Classes:

DRAMA: general outline of history

THEATRE: the development of stage conditions from Greek drama to the present day

COSTUME: the main characteristics of the principal periods

POETRY: the general characteristics of English verse from Chaucer to the present day

PRINCIPLES OF TEACHING

PSYCHOLOGY

REMEDIAL SPEECH: elementary treatment

BROADCASTING TECHNIQUE

(4) Teaching under Supervision. Students are given the opportunity of visiting Schools and taking classes.

Any musical subject or a language (French, German or Italian) may be taken as an additional study at the appropriate fee.

Students are expected to obtain an average of 60 per cent. in all subjects before they can proceed to the following year's course. Those failing to reach this average may, if the Principal feels that there is sufficient justification, be permitted to repeat their year's work. In no case will a student be allowed to cover the work of any particular year more than twice.

For requirements in general education and particulars of entrance examination, please see entry form.

## *Concerts*

The Fortnightly, Chamber, Choral and Orchestral Concerts given in The Duke's Hall give facilities for platform experience as well as showing evidence of the progress made by students.



## *Orchestras*

Students are admitted to these after passing the appropriate audition.

## *Ensemble Classes*

There are several classes of varying standards enabling students to obtain practice in Ensemble playing of all kinds.

## *Opera Class*

The Opera Class exists for the more extensive training of singing students who are considered ready for it.

Operas are rehearsed in preparation for performances on lines similar to those prevailing in professional opera companies.

## *Scholarships and Prizes*

There are nearly 200 Scholarships, Exhibitions and Prizes available and the corpus of each fund (with few exceptions) is registered with the Official Trustee of Charitable Funds.

A separate Scholarships Prospectus is published and may be had on application to the Secretary.

All Academy events are published in the Calendar or by notice. The Committee do not bind themselves to give any further or other notice to Students who may wish to compete for any of the Scholarships or Prizes. Students desirous of entering for such must sign their names in a book kept for that purpose in the office. Entries cannot be received after the dates announced in the Calendar or elsewhere.

Students competing for any Prize or Scholarship must attend the Academy at the time appointed for such competition and remain in the building until the completion of the competition. Failure to observe this rule will entail disqualification.



## *Educational Requirements for Admission*

- I. The Academy does not demand any special certificate of education as a qualification for entry, but candidates who may eventually wish to pursue an academic career in a school or university should observe the condition stated below.
- II. Students entering the Academy who have not obtained either the old School Certificate or one of the new General Certificates of Education, should provide themselves with a statement from their Headmaster or Headmistress showing that they have reached a standard of general education appropriate to their age. This statement will be needed if such students wish to be candidates for a Teacher's Course at a later stage.
- III. Students who have already decided to proceed eventually to the senior teacher's diploma (G.R.S.M.) course should possess a general certificate of education denoting passes in :—
  - (A) five subjects at the ordinary level; or
  - (B) four subjects at the ordinary level and one other subject at the advanced level; or
  - (C) two subjects at the ordinary level and two other subjects at the advanced level; or
  - (D) three subjects at the advanced level, provided that there is evidence that other courses have been studied beyond the minimum age for entry to the examination.

It will not be necessary to have passed in the requisite number of subjects at one and the same examination for the General Certificate of Education, but the necessary passes must have been obtained before the candidate enters on the final course.

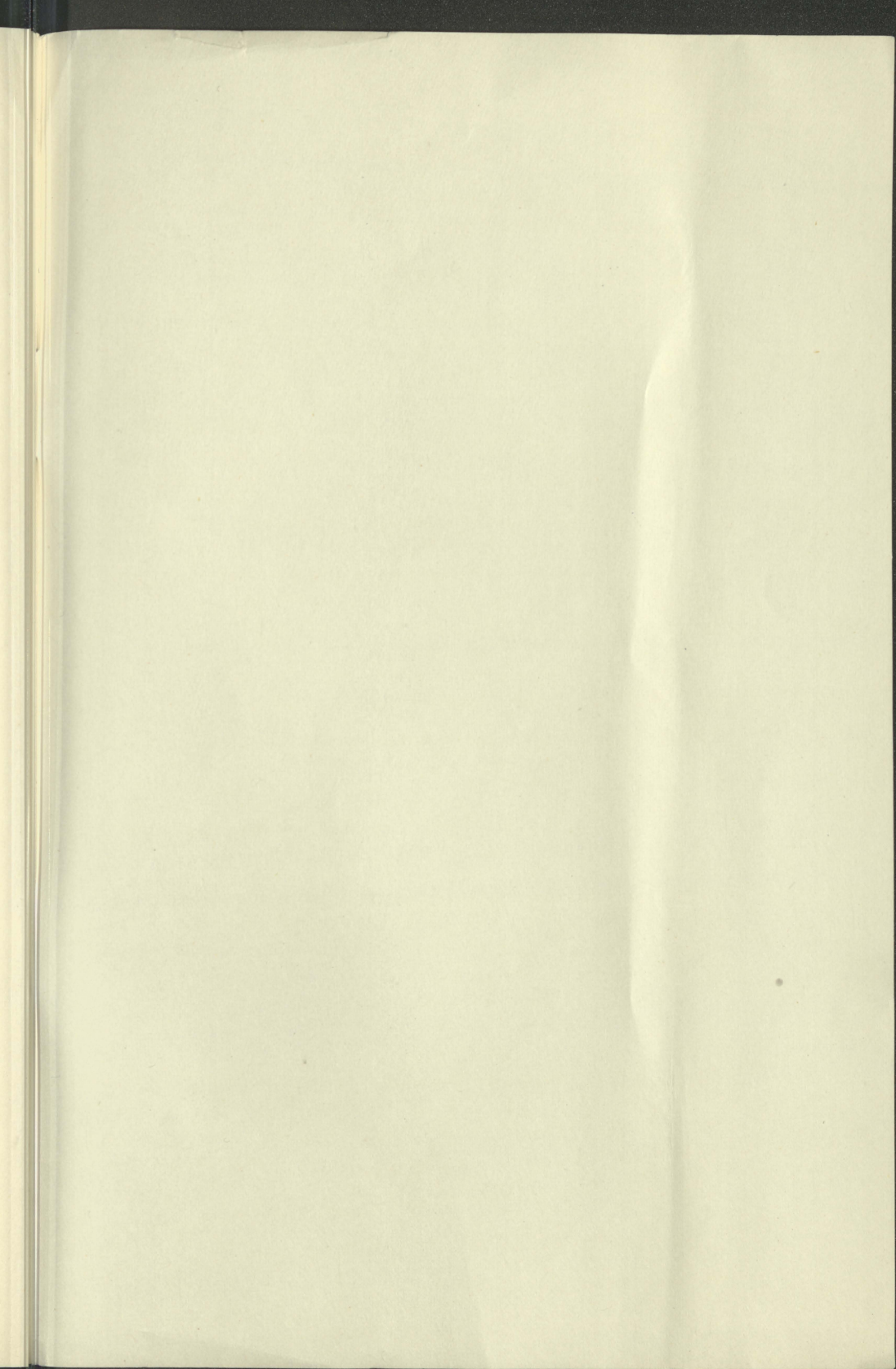
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*The general prospectus may be had on application to the Secretary,*

L. GURNEY PARROTT, HON. F.R.A.M.

*September, 1952.*





# THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and development. It begins with the first settlers who came to the continent in search of a new home. They found a land of vast resources and opportunities, but also one of many challenges.

Over the years, the United States has grown from a small colony to a great nation. It has fought wars, both against foreign powers and against its own people. It has made mistakes, but it has also learned from them. Today, the United States stands as a beacon of hope and freedom for people all over the world.

The story of the United States is a story of resilience and strength. It is a story of a people who have overcome many hardships and who continue to strive for a better future. The United States is a land of opportunity, and it is a land where everyone has a chance to make their mark.

## THE FOUNDING OF THE NATION

The story of the United States begins with the first settlers who came to the continent in search of a new home.

They found a land of vast resources and opportunities, but also one of many challenges.

Over the years, the United States has grown from a small colony to a great nation. It has fought wars, both against foreign powers and against its own people.

It has made mistakes, but it has also learned from them. Today, the United States stands as a beacon of hope and freedom for people all over the world.

## THE GROWTH OF THE NATION

The story of the United States is a story of growth and development. It begins with the first settlers who came to the continent in search of a new home.

They found a land of vast resources and opportunities, but also one of many challenges.